



POPULAR MUSIC AND THE
AVANT-GARDE

BETWEEN MONTMARTRE
AND THE MUDD CLUB

BERNARD GENDRON

Between Montmartre And The Mudd Club Popular Music And The Avant Garde

David E. Chinitz



Between Montmartre And The Mudd Club Popular Music And The Avant Garde:

Between Montmartre and the Mudd Club Bernard Gendron, 2002-02 When and how did pop music earn so much cultural capital This text investigates five key moments when popular music and avant garde art transgressed the rigid boundaries separating high and low culture to form friendly alliances The ^AOxford Handbook of Music and the Middlebrow Kate Guthrie, Christopher Chowrimootoo, 2024-12-03 This handbook seeks to reanimate the music institutions and audiences that made up the cultural middle in the nineteenth and twentieth centuries by investigating the wealth of middlebrow culture that bridged the space between highbrow and lowbrow music With case studies ranging from symphonic concerts to Broadway musicals from opera criticism to rock journalism it brings together scholars of classical and popular music to present a new enriched narrative of music history **The Beatles and Sixties Britain** Marcus Collins, 2020-03-05 In this rigorous study Marcus Collins reconceives the Beatles social cultural and political impact on sixties Britain **White Boys, White Noise: Masculinities and 1980s Indie Guitar Rock** Dr Matthew Bannister, 2013-01-28 To what extent do indie masculinities challenge the historical construction of rock music as patriarchal This key question is addressed by Matthew Bannister involving an in depth examination of indie guitar rock in the 1980s as the culturally and historically specific production of white men Through textual analysis of musical and critical discourses Bannister provides the first book length study of masculinity and ethnicity within the context of indie guitar music within US UK and New Zealand scenes Bannister argues that past theorisations of rock masculinities have tended to set up varieties of working class deviance and physical machismo as straw men oversimplifying masculinities as men behaving badly Such approaches disavow the ways that masculine power is articulated in culture not only through representation but also intellectual and theoretical discourse By re situating indie in a historical cultural context of art rock he shows how masculine power can be rearticulated through high avant garde bohemian culture and aesthetic theory canonism negation Adorno passivity voyeurism and camp Andy Warhol and the Velvet Underground and primitivism and infantilism Lester Bangs Simon Reynolds In a related vein he also assesses the impact of Freud on cultural theory arguing that reversing binary conceptions of gender by associating masculinities with an essentialised passive femininity perpetuates patriarchal dualism Drawing on his own experience as an indie musician Bannister surveys a range of indie artists including The Smiths The Jesus and Mary Chain My Bloody Valentine and The Go Betweens from the US R E M The Replacements Dinosaur Jr H sker D Nirvana and hardcore and from NZ Flying Nun acts including The Chills The Clean the Verlaines Chris Knox Bailter Space and The Bats demonstrating broad continuities between these apparently disparate scenes in terms of gender aesthetic theory and approaches to popular musical history The result is a book which raises some important questions about how gender is studied in popular culture and the degree to which alternative cultures can critique dominant representations of gender **Jazz Radio America** Aaron J. Johnson, 2024-12-10 Once a lively presence on radio jazz now finds itself relegated to satellite broadcasters and low watt

stations at the edge of the dial Aaron J Johnson examines jazz radio from the advent of Black radio in 1948 to its near extinction from the commercial dial after 1980 Even in jazz s heyday programmers and DJs excluded many styles and artists and Johnson delves into how the politics of decision making and the political uses of the medium shaped jazz radio formats Johnson shows radio s role in the contradictory perceptions of jazz as American s model artistic contribution to the world as Black classical music and as the soundtrack of African American rebellion and resistance for much of the twentieth century An interwoven story of a music and a medium Jazz Radio America answers perennial questions about why certain kinds of jazz get played and why even that music is played in so few places

The Oxford Handbook of Punk Rock George

McKay,Gina Arnold,2025-05-06 No Future Punk is Dead That is what was sung and said Yet as we approach 50 years of punk rock it still endures and sometime thrives From White riot to Pussy Riot Never Mind the Bollocks to Nevermind DIY to never gonna die punk rock has marked or stained it marks or stains our musical and cultural history and practice Here key established writers as well as emerging scholars from around the world offer critical views on punk practice and legacy in a timely re evaluation of its significance as music culture politics nostalgia heritage The handbook looks at pre and proto punk forms the high years of c 1976 84 the international spread of the music and style punk media from films to fanzines as well as a thread that may run through its entire history the inspiring politics of DIY Do It Yourself Crossing and blurring disciplinary boundaries it presents methodological innovations to offer new ways of understanding punk s significance The Oxford Handbook of Punk Rock also identifies and explores some of punk s core contradictions its anti war messages alongside its often gendered violence its anti racism alongside its dominant whiteness its energy and attitudinality as a youth culture for an aging demographic its intermittent but persistent flirtations with populism and nationalism

Postmodernism in Music

Kenneth Gloag,2012-06-21 What is postmodernism How does it relate to music This introduction clarifies the concept providing ways of interpreting postmodern music

Musicology: The Key Concepts David Beard,Kenneth

Gloag,2016-01-22 Now in an updated 2nd edition Musicology The Key Concepts is a handy A Z reference guide to the terms and concepts associated with contemporary musicology Drawing on critical theory with a focus on new musicology this updated edition contains over 35 new entries including Autobiography Music and Conflict Deconstruction Postcolonialism Disability Music after 9 11 Masculinity Gay Musicology Aesthetics Ethnicity Interpretation Subjectivity With all entries updated and suggestions for further reading throughout this text is an essential resource for all students of music musicology and wider performance related humanities disciplines

The Oxford Handbook of Cinematic Listening Carlo

Cenciarelli,2021 Defines a new area of interdisciplinary research Looks at the ways in which listening to film is situated in textual spatial and historical practices Covers a broad span of film history from early cinema and European art cinema to contemporary science fiction and live score screenings Extends the study of film sound beyond film considering cinema in relation to media ranging from shadow plays and photograph musicals to video games and VR Book jacket

T. S. Eliot and

the Cultural Divide David E. Chinitz, 2005-12 The modernist poet T S Eliot has been applauded and denounced for decades as a staunch champion of high art and an implacable opponent of popular culture But Eliot's elitism was never what it seemed T S Eliot and the Cultural Divide refurbishes this great writer for the twenty first century presenting him as the complex figure he was an artist attentive not only to literature but to detective fiction vaudeville theater jazz and the songs of Tin Pan Alley David Chinitz argues that Eliot was productively engaged with popular culture in some form at every stage of his career and that his response to it as expressed in his poetry plays and essays was ambivalent rather than hostile He shows that American jazz for example was a major influence on Eliot's poetry during its maturation He discusses Eliot's surprisingly persistent interest in popular culture both in such famous works as *The Waste Land* and in such lesser known pieces as *Sweeney Agonistes* And he traces Eliot's long quixotic struggle to close the widening gap between high art and popular culture through a new type of public art contemporary popular verse drama What results is a work that will persuade adherents and detractors alike to return to Eliot and find in him a writer who liked a good show a good thriller and a good tune as well as a great poem

Bob Dylan Lee Marshall, 2013-04-24 Bob Dylan's contribution to popular music is immeasurable Venerated as rock's one true genius Dylan is considered responsible for introducing a new range of topics and new lyrical complexity into popular music Without Bob Dylan rock critic Dave Marsh once claimed there would be no popular music as we understand it today As such an exalted figure Dylan has been the subject of countless books and intricate scholarship considering various dimensions of both the man and his music This book places new emphasis on Dylan as a rock star Whatever else Dylan is he is a star iconic charismatic legendary enigmatic No one else in popular music has maintained such star status for so long a period of time Showing how theories of stardom can help us understand both Bob Dylan and the history of rock music Lee Marshall provides new insight into how Dylan's songs acquire meaning and affects his relationship with his fans his critics and the recording industry Marshall discusses Dylan's emergence as a star in the folk revival the spokesman for a generation and the formative role that Dylan plays in creating a new type of music rock and a new type of star Bringing the book right up to date he also sheds new light on how Dylan's later career has been shaped by his earlier star image and how Dylan repeatedly tried to throw off the limitations and responsibilities of his stardom The book concludes by considering the revival of Dylan over the past ten years and how Dylan's stardom has developed in a way that contains but is not overshadowed by his achievements in the 1960s

Live Music in America Steve Waksman, 2022 When the Swedish concert singer Jenny Lind toured the U S in 1850 she became the prototype for the modern pop star Meanwhile her manager P T Barnum became the prototype for another figure of enduring significance the pop culture impresario Starting with Lind's fabled U S tour and winding all the way into the twenty first century *Live Music in America* surveys the ongoing impact and changing conditions of live music performance in the U S It covers a range of historic performances from the Fisk Jubilee Singers expanding the sphere of African American music in the 1870s to Benny Goodman bringing swing to Carnegie Hall in

1938 to 1952 s Moondog Coronation Ball in Cleveland arguably the first rock and roll concert to Beyonc s boundary shattering performance at the 2018 Coachella festival More than that the book details the roles played by performers audiences media commentators and a variety of live music producers promoters agents sound and stage technicians in shaping what live music means and how it has evolved Live Music in America connects what occurs behind the scenes to what takes place on stage to highlight the ways in which live music is very deliberately produced and does not just spontaneously materialize Along the way author Steve Waksman uses previously unstudied archival materials to shed new light on the origins of jazz the emergence of rock n roll and the rise of the modern music festival *Counterculture*

Kaleidoscope Nadya Zimmerman,2013-07-22 A bold reconsideration of the meaning of 1960s San Francisco counterculture

Music and Digital Media Georgina Born,2022-09-12 Anthropology has neglected the study of music and this needs to be redressed This book sets out to show how and why It does so by bringing music to the subfield of digital anthropology arguing that digital anthropology has much to gain by expanding its horizons to music becoming more interdisciplinary by reference to digital media studies music and sound studies Music and Digital Media is the first comparative ethnographic study of the impact of digital media on music worldwide It offers a radical and lucid new theoretical framework for understanding digital media through music showing that music is today where the promises and problems of the digital assume clamouring audibility while acting as a testing ground for innovations in the digital cultural industries The book contains ten chapters eight of which present comprehensive original ethnographies The chapters between them addresses popular folk and art musics in the global South and North including Kenya Argentina India Canada and the UK Europe with each chapter providing a different regional or digital focus The book is unique in bringing ethnographic research on popular folk and art musics from the global North and South into a comparative framework on a large scale and creates an innovative new paradigm for comparative anthropology Praise for Music and Digital Media This exciting volume forges new ground in the study of local conditions institutions and sounds of digital music in the Global South and North The book s planetary scope and its commitment to the messiness of ethnographic sites and concepts amplifies emergent configurations and meanings of music the digital and the aesthetic Marina Peterson University of Texas Austin The global drama of music s digitisation elicits extreme responses from catastrophe to piratical opportunism but between them lie more nuanced perspectives This timely absolutely necessary collection applies anthropological understanding to a deliriously immersive field bringing welcome clarity to complex processes whose impact is felt far beyond what we call music David Toop London College of Communication Spanning continents and academic disciplines the rich ethnographies contained in Music and Digital Media makes it obligatory reading for anyone wishing to understand the complex contradictory and momentous effects that digitization is having on musical cultures Eric Drott University of Texas Austin This superb collection with an authoritative overview as its introduction represents the state of the art in studies of the digitalisation of music It is also a

testament to what anthropology at its reflexive best can offer the rest of the social sciences and humanities David Hesmondhalgh University of Leeds Music and Digital Media is a groundbreaking update to our understandings of sound media digitization and music Truly transdisciplinary and transnational in scope it innovates methodologically through new models for collaboration multi sited ethnography and comparative work It also offers an important defense of and advancement of theories of mediation Jonathan Sterne McGill University Music and Digital Media is a nuanced exploration of the burgeoning digital music scene across both the global North and the global South Ethnographically rich and theoretically sophisticated this collection will become the new standard for this field Anna Tsing co editor of Feral Atlas The More than Human Anthropocene **Tomorrow Is the Question** Benjamin Piekut,2014-04-09 Essays investigating and sparking new questions in experimental music *Musical Migration and Imperial New York* Brigid Cohen,2022-05-05 Through archival work and storytelling synthesis Music Migration and Imperial New York revises subverts and supplements many inherited narratives about experimental music and arts in postwar New York into a sweeping new whole From the urban street level via music clubs and arts institutions to the world making routes of global migration and exchange this book seeks to redraw the geographies of experimental art and so to reveal the imperial dynamics as well as profoundly racialized and gendered power relations that shaped and continue to shape the discourses and practices of modern music in the United States Beginning with the material conditions of power that structured the cityscape of New York in the early Cold War years ca 1957 to 1963 Brigid Cohen s book encompasses a considerably wider range of people and practices than is usual in studies of the music of this period It looks at a range of artistic practices concert music electronic music jazz performance art and actors Var se Mingus Yoko Ono and Fluxus founder George Maciunas as they experimented with new modes of creativity A Cultural Dictionary of Punk Nicholas Rombes,2010-06-01 Neither a dry as dust reference volume recycling the same dull facts nor a gushy gossipy puff piece A Cultural Dictionary of Punk 1974 1982 is a bold book that examines punk as a movement that is best understood by placing it in its cultural field It contains myriad critical listening descriptions of the sounds of the time but also places those sounds in the context of history Drawing on hundreds of fanzines magazines and newspapers the book is in the spirit of punk an obsessive exhaustively researched and sometimes deeply personal portrait of the many ways in which punk was an artistic cultural and political expression of defiance A Cultural Dictionary of Punk is organized around scores of distinct entries on everything from Lester Bangs to The Slits from Jimmy Carter to Minimalism from Dot Dash to Bad Brains Both highly informative and thrillingly idiosyncratic the book takes a fresh look at how the malaise of the 1970s offered fertile ground for punk as well as the new wave post punk and hardcore to emerge as a rejection of the easy platitudes of the dying counter culture The organization is accessible and entertaining short bursts of meaning in tune with the beat of punk itself Rombes upends notions that the story of punk can be told in a chronological linear fashion Meant to be read straight through or opened up and experienced at random A Cultural Dictionary of Punk covers not only

many of the well known now legendary punk bands but the obscure forgotten ones as well Along the way punk s secret codes are unraveled and a critical time in history is framed and exclaimed Visit the Cultural Dictionary of Punk blog here **The Routledge History of Social Protest in Popular Music** Jonathan C. Friedman, 2013-07-04 The major objective of this collection of 28 essays is to analyze the trends musical formats and rhetorical devices used in popular music to illuminate the human condition By comparing and contrasting musical offerings in a number of countries and in different contexts from the 19th century until today The Routledge History of Social Protest in Popular Music aims to be a probing introduction to the history of social protest music ideal for popular music studies and history and sociology of music courses **Making Jazz French** Jeffrey H. Jackson, 2003-08-05 DIVA history of jazz in interwar France concentrating on the ways this originally American music was integrated into French culture div **Rock Star** David R. Shumway, 2014-09-15 Filled with memorable photographs Rock Star will appeal to anyone interested in modern American popular culture or music history

The Enigmatic Realm of **Between Montmartre And The Mudd Club Popular Music And The Avant Garde**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing short of extraordinary. Within the captivating pages of **Between Montmartre And The Mudd Club Popular Music And The Avant Garde** a literary masterpiece penned by a renowned author, readers embark on a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting affect the hearts and minds of those that partake in its reading experience.

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